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Japanese Color Prints

Including a

Private Collection

(New York)

To Be Sold By Auction

MONDAY EVENING, DECEMBER 16th, 1918

at 8:15 o'clock

The WALPOLE GALLERIES

No. 10 East 49th Street

New York

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2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

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6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
Priced copies of this catalogue at 50c each.

THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512. Catalogues on request.

PLATE 1.

No. 11. Toyokuni.
No. 246. Utamaro.

No. 31. Toyokuni.
No. 196. Tsukimaro.

On View from Dec. 11 No. 107 Sale Dec. 16, 1918

JAPANESE COLOR PRINTS

CONTAINING

Fine Examples in Early and Brilliant Printing
OF THE
Distinguished Masters of the Art

With Special Reference to the Prints of

TOYOKUNI

His Family, Pupils and Period

(The Property of a Gentleman of New York)

To Be Sold By Auction
MONDAY EVENING, DECEMBER 16th, 1918
at 8:15 o'clock

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

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FOREWORD.

The collection of Japanese Prints offered for public sale through the following catalogue shows that its formation was based mainly on a belief in and genuine liking for the better work of the Toyokuni Family and their pupils, as one generation succeeded another in this distinctly Japanese Art of Wood Block Printing in Color.

These prints show them at their best; the clarity of line, freshness and brilliance of color, enhanced in many cases by the delicately gauffered backgrounds, are in marked contrast to the prints by these artists often catalogued for sale. The paper on which they are printed is of the best period and the prints show plainly that they are the first impressions taken before the blocks became worn. The whole forms an important collection of the Toyokuni generations in rare preservation. The Toyokuni III is worth noting merely because of the continued transmission of the name of the leader of a group, which is so unique and striking a characteristic of Japanese Art.

A number of these have been reproduced but it is hoped that collectors will not fail to note that there are also offered some of the prints that have taken first rank in the field of art whose delicately printed impressions are of surpassing beauty, such as the "Gaifu Kaisei" (No. 118) of Hokusai, better known as "A Beautiful Day and South Wind on the Slopes of Fuji" (De Goncourt No. 8), or Fox Fires (No. 108) "Rain at Shono" (No. 252) by Hiroshige, the artist of mist and snow. The beautiful Kiyomitsu (No. 175) is in collector's condition, and the fine prints from the Marusei Tokaido and the Kisokaido of Hiroshige and Yeisen should not be overlooked. There are also a few paintings, including a fine example of Kano Chikanobu showing a flying Stork at Sunrise.

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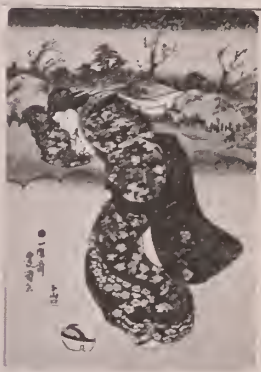

PLATE 2.

No. 65. Kunisada.
No. 26. Toyokuni.

No. 25. Toyokuni.
No. 19. Toyokuni.

No. 30. Toyokuni.
No. 13. Toyokuni.

Plate 3.

No. 187. Sadahide.
No. 55. Kunisada.

No. 103. Hiroshige.
No. 73. Kunisada.

Catalogue

OF A

Private Collection of Japanese Prints

TOYOKUNI.

1. LADY RESTING WHILE TRAVELLING; she is still seated in the Kago, and is filling her pipe for a smoke. Slightly timeworn.

KUNICHIKA.

Pupil of Toyokuni I.

2. GIRL WITH FIREFLY CAGE; she wears a blue figured robe and is crossing the bridge.

3. AN OIRAN WALKING AT NIGHT, passing a lighted lantern.

KUNIMARU.

Yedo Artist, Pupil of Toyokuni I.

4. AN OIRAN WITH HER KAMURO RETURNING FROM SHOPPING. She wears a robe of black flowered in snowy pines over others patterned in gauffrage.

(See Plate No. 5.)

5. AN OIRAN AND HER KAMURO, in glowing violet and green silks, tied with a large cherry colored obi.

KUNITAMA

6. OIRAN ON THE VERANDAH; showing the influence of the late Nineteenth Century.

KUNIYASU. 1817-1830.

His prints are rare. He died age 30.

7. AN OIRAN ADMIRING A FLOWER ARRANGEMENT.

HOKUYEI.

Pupil of Hokusai.

8. MAN WAVING A FLAMING TORCH.

TOYOKUNI I. 1769-1825.

9. TRIPTYCH BY ICHIOSAI TOYOKUNI. Snow landscape with six figures forming a picturesque party under their large umbrellas.

Very interesting print, the central panel signed by the second Toyokuni. Mounted on gold paper, which brings out the clear and delicate coloring.

10. KAKEMONO PRINT. The Punishment. A print of bold composition and exquisite harmony of color. Mounted on a gold mat.
A man with raised sword holds suspended a woman, holding her by her hair over the side of a boat.

11. A COURTESAN POSING AS A BUDDHISTIC ANGEL. Very fine early impression, on a yellow ground; her robes of ecru touched with black in a sea and coral pattern, the musical instrument she holds a faint pink.
Very lovely and unusual Toyokuni.
(See Frontispiece.)

12. LADY STANDING BY NEW YEAR'S GIFTS. Her robe of rich blue bordered in mulberry is patterned in Wistaria fronds. Very clear coloring.

13. A WINDY DAY IN SPRING. A girl in rich dark robes tied with an obi of heavy black leans against the wind which scatters the young plum blossoms.
(See Plate No. 2.)

14. GIRL MAKING AN OBEISANCE; other girls at play on the bank and a delightful blue river view and bridge beyond.

15. A GIRL HEATING SAKE; she kneels at the Fire-Pot, her hair uncombed.

16. LADY DRESSING A DOLL. Her robe of deep blue lined and tied with cherry color.

17. LADY IN BLUE WITH A BLUE FAN. She stands by an Arrow holder of red lacquer; the background gauffraged into delicate blossoms and scrolls.

18. A THOUGHTFUL LADY WITH A LETTER; standing with her head resting on her hand. Soft greens and salmon pinks prevail.

19. AN OIRAN WITH A JUG; her obi of deep black tied over a brown robe, the under robe printed in gauffrage. Clearly printed.
Note the fine use of black as a solid mass (in which no one has excelled Toyokuni).
(See Plate No. 2.)

20. AN OIRAN TYING HER PURPLE OBI. She is standing near a pile of bales of rice.

21. A LADY WAITING AT THE DOOR; good lines and soft coloring offset by the rich soft black of the obi.

22. LADY STANDING WITH A FAN. She watches the rain beating through the window.

23. LADY WITH A BASKET OF GREEN PINE BOUGHS, soft ecru and green shades.

TOYOKUNI I. 1769-1825—Continued.

24. LADY IN GREY, over whose head a black bat hovers in the twilight.

25. LADY ON A BOAT. Characteristic Toyokuni print in line and color.
(See Plate No. 2.)

26. LADY PREPARING LUNCH. Deep soft colors in her robe, which is bordered with black.
(See Plate No. 2.)

27. LADY IN A VIOLET GOWN, bordered with Cherry Blossoms in a running stream. Well and clearly printed.

28. AN OIRAN WITH TWO KAMURO; A print of pinks, blues and greens.

29. AN OIRAN WITH TWO KAMURO; Slight variation in coloring.

TOYOKUNI

30. A LORD ENTERTAINED BY TWO COURTESANS, accompanied by a maid. Characteristic Toyokuni grouping.
(See Plate No. 2.)

31. A LADY WITH FLOWING HAIR, stopping in her dressing to admire yellow butterflies settling on a jar of carnation pinks, which repeat the soft rose color of her robe.
(See Frontispiece.)

32. GEISHA STIRRING THE FIRE IN A GREAT YELLOW BRAZIER.

33. LADY HOLDING A LARGE PAINTED LANTERN, showing a Poet serenaded by a musician.

34. LADY CELEBRATING NEW YEAR'S. She carries the gifts on wands over her shoulder.

TOYOKUNI II.

35. LADY WITH A DOLL READY FOR THE GIRL'S FESTIVAL. Her butterfly robe gauffered in grasses.

36. LADY LOOKING OVER A SCREEN, over which is hung a purple Kimono lined with blue.

37. LADY MOVING THE ANDO OUT OF THE WIND; the kitten playing with the leaves that are blowing in.
(See Plate No. 4.)

38. A LADY KNEELING AT HER MORNING OCCUPATION. Interesting detail, her robe of gourd green tied with blue and mulberry.

39. LADY ARRANGING PRIMROSES IN A BLUE BOWL. So finely printed that it resembles relief work.

40. AN ESCAPING WOMAN DISCLOSED BY THE LIGHT OF A LANTERN. Very fine printing of lights and shadows.

TOYOKUNI III. 1812-1864.

41. LADY IN A LONG PURPLE GOWN; tied over an under robe of rich cherry color.

42. LADY RESTING FROM HER MUSIC, Having tea seated near an open balcony.

GOSOTEI TOYOKUNI. Died 1835.

The adopted son of Toyokuni, who married his widow.

43. A THOUGHTFUL OIRAN WITH A LETTER.

44. GEISHA GIRL IN BLUE AND PINK, ready to start out, carrying her long pipe.

KUNISADA. 1783-1864.

45. LADY NEAR THE BRIDGE. The landscape background in blue and white a good and rare example of this artist's work.

46. LADY HANGING A BIRD CAGE. A very graceful and pretty print.

GOTOTEI KUNISADA.

Not to be confused with his pupils and imitators, he adopted this signature before taking that of Toyokuni.

47. LADY WHO HAS BEEN CAUGHT IN A SHOWER; she is wringing out her blue robe; through the shoji can be seen birds beating through the rain to find shelter.

48. SAMIDARE IN THE RAINY SEASON. A noted rural scene in Japan, showing a fisherman on the bank of the River, the girls coming over the hill preparing to plant rice.

Very few landscapes are known by Gototei Kunisada, and the above is considered one of the best examples.

49. TWO GEISHAS PLAYING KEN. Surimono of rich coloring enhanced with silver printing.

50. THE PEONY FESTIVAL. Lady admiring the large pink and white blossoms.

A very lovely flower print and scarce.

51. LADY WITH AN UMBRELLA, passing a large black wagon. Harmonious coloring in old blues, and black.

52. LADY WITH HER SAMISEN; her robes in yellow, violet and gauffrage.

53. LADY WITH A LETTER. A bold composition in the manner of Toyokuni.

54. MAN AND WOMAN UNDER ONE UMBRELLA; effective use of black in the obi and umbrella.

55. OIRAN, acompanied by her two little Kamuro walking under a large cherry tree whose pendant branches are laden with blossoms.

56. LADY AT HER DRESSING TABLE; she is seated arranging her hair.

57. GEISHA GIRL READY TO GO OUT. Soft pastel coloring offset by touches of black.

58. LADY CROUCHING BEHIND BALES OF RICE STRAW.

KACHORO KUNISADA.

Who about 1844 signed himself "Second Toyokuni."

59. LADY STANDING BY A BLUE JAR; she holds a letter; the inset view shows Bridge and Fireworks.

60. TRIPTYCH BY KUNISADA. Three girls playing a game. First printing, with bird seal of the publisher.

VERY FINE EARLY COLORING, the landscape background showing an extent of woodland, mountains, with a Temple on the hillside over which three swallows fly.

61. LADY STANDING BY A BRAZIER, on which something is cooking in a pot; the inset is a pretty view of Fuji seen from a bridge.

62. GIRL SEATED ON A MORNING IN SPRING. Her gown of star shell pattern in blue and pink on shaded ecru; a blue bowl by her and in a vase a deep blue Morning Glory.

63. LADY PREPARING TO WRITE A LONG LETTER; her lacquer box, letter box, etc., form a good note of black in the composition.

64. YOUNG GIRL IN A SHORT BLUE DRESS, carrying an open blue fan.

65. TALL GIRL IN A LOOSE ROBE, of star shell pattern; note the blue of the smoking Hibachi, the fine purplish tone of the smoke, as well as the delicately gauffraged background.

(See Plate No. 2.)

66. GIRL WIPING HER FACE, shown in the reflection of a pocket mirror.

The background in delicate flowered gauffrage and the coloring a triumph in harmony in which the predominating soft black should be noted.

67. MOTHER AND SON; he leans between her knees while she combs his hair; her gown of soft grey edged and tied with rich black.

68. LADY IN A FLOWERED BLACK ROBE, holding a blue and white sake bottle; a moonlit landscape and pines is the inset view.

69. LADY LEANING IN A DOORWAY; beyond can be seen a red lacquer table and a pair of blue and white tall bottle vases.

70. TRIPTYCH: RIVER SCENE. A boat deck in the foreground on which a Lord entertains three ladies; in the river are the carriers with ladies crossing. On a gold mount.

71. LADY ADJUSTING A HAIRPIN. Her blue gauze robe, bordered with black.

72. LADY STANDING, her lover's face appears as a mirage in a clam shell above.

73. LADY IN PINK ROBE, placing the cover on a large black lacquer ando. A very pretty and graceful example.
(See Plate.)

74. LADY SEATED; seeing in imagination her lover threatened by three Ronin.

75. LADY DISGUISED AS A SAMURAI, in a deep black coat, adorned in a design of young bamboo shoots.

76. LADY IN BLUE with a kitten who is teasing her to play.

77. MAID AT HER BLACK LACQUER DRESSING TABLE: Above she sees in imagination her quarrel with her lover.

78. RAIN PRINT. A maid in black gauze over blue raising a large umbrella as it begins to rain.

79. LADY KNEELING, pointing with her fan; scene with three figures at the entrance of a house in the background.

80. YOUNG GIRL CUTTING A BRANCH OF CHERRY BLOSSOMS; her blue dress in a fan pattern.

81. LADY CARRYING GIFTS, to celebrate the return of a warrior.

82. GIRL WALKING, carrying a small package; street scene above in the background.

83. DANCING GIRL ASCENDING THE STAIRS.

84. LADY CARRYING HER BABY ON HER BACK; they are on their way to celebrate New Year's.

85. LADY ADVISING HER MAID ABOUT PILES OF SILK.

86. GIRL WITH A FLUTE, to answer her lover who appears at the gate disguised as a wandering musician.

87. GIRL WITH A FLUTE. Variation in coloring to the preceding.

88. LADY IN A FLOWERED GOWN, holding out a letter.

89. LADY AND LITTLE GIRL. Walking on the banks of a river.

90. A BEAUTY WALKING AT TWILIGHT.

91. A LADY CAUGHT IN A HEAVY RAIN, trying to protect her light robes with a large black and yellow umbrella.
(See Plate.)

92. LADY ADMIRING ARRANGEMENT OF MAPLE BRANCHES, in brilliant autumn coloring.

93. THE SPINNING WHEEL. A lady kneeling, at work winding silk on bobbins.
(See Plate No. 4.)

94. LADY ADMIRING CHRYSANTHEMUMS. A pretty flower and girl print, in tones of pink.

95. A LADY HURRYING IN THE RAIN. She holds a large purple umbrella and gathers up the folds of wind-blown grey and black robe.

96. GIRLS MEETING ON THE SHORE AT SUNSET. The last long red rays of the sun shine on the calm ocean rippling into waves at the shore. Very clear and fresh impression.
TRIPTYCH.

YOSHIKUNI.
Worked about 1820-30.

97. WARRIOR NEAR A BAMBOO FENCE: Rich deep coloring; a fringed obi (unusual) of lacquered black over a robe of violet. Fine impression and registration, some of the lettering being in white reserve.

HIROSHIGE. 1797-1858.

98. TRIPTYCH: A LADY FISHING IN THE RIVER; Lord Genji watching, the rest of the party under a large Cherry Tree.
Effectively mounted on gold paper.

99. THE MOAT NEAR THE PALACE. People and shops in the foreground.

100. THREE MUSICIANS PASSING THREE COOLIES; Village and bay shore with a blue Fuji rising on the horizon.

101. STREET SCENE: Night in early Spring. Oblong print.

102. CELEBRATING THE PLUM BLOSSOM FESTIVAL. A number of people admiring the young trees. Oblong print, time worn.

103. LADY CARRYING NEW YEAR'S GIFT of a Rabbit in the Snow; she wears a higata gown tied with a black obi.
Good early example of Hiroshige figure prints.
(See Plate.)

104. CRANE WADING BY A HAGI BUSH. A very beautiful panel print in a fine state of preservation.
FIRST IMPRESSION published by Kawasho.

105. TEA HOUSE AT OJI. People playing by the swiftly flowing river.

106. SETSUGGEKA. The "Moon print" from the "Snow Moon and Flower Series." The graded blues of the Tamagawa River seen against the grey hills over which rises the moon, the printing of the pendant willows particularly fine.

107. YEDO MEISHO SERIES. Rain on Sumida River Cherry Blossoms. Rare print of this series, striking in composition and coloring as seen against a grey background of rain.

108. GHOST FOXES. From the 100 Views of Yedo. Upright series.
A FAMOUS AND VERY RARE PRINT, in beautiful condition, showing a clear starry sky on a winter's night, the shadowy group celebrating New Year's gathered to watch the "Fox Fire" under the Chinese Tree Lotus.

109. ASAKUSA TEMPLE ON A SNOWY DAY. From the 100 Views of Yedo, the great globe lantern with its effective use of black and orange swinging high in the entrance.

110. KIYOMIDZU VERANDAH OVERLOOKING SHINOBAZU POND in Spring, the "Moon Pine" in the foreground. Rare and clear printing from the "100 Views of Yedo."

111. YUI. An unusually beautiful impression of one of the finest water views, with breaking waves at the foot of the great cliffs, the ascending travellers admiring Fuji seen beyond the crooked old pines.

112. TEMPLE GROUNDS OF NEZU. Very clear white Snow print, the snow still falling. Rare subject.

113. HAKONE HOT SPRINGS SERIES. Waterfall at Dogashima. Fine impression of this rare print.

114. OMI HAKKEI SERIES. Homing Wild Geese at Katada. A fine example, slightly mellowed but exquisite in the general tone of cool twilight blues, shadowy greys and a faint orange twilight sky.
RARE PRINT: reproduced in Ficke's "Japanese Prints."

115. PANEL PRINT FROM THE TOTO MEISHO. Akabane, showing the famous Temple of Zojogi at dawn, its picturesque pagoda rising among the trees.

HARUNOBU.

116. WATER PRINT IN HOSOYE FORM. Evening Bells at Miyi Temple. From the "Eight Views of Omi."
EXCESSIVELY RARE SUBJECT FOR THIS ARTIST, in tones of grey and yellow.

HIROSHIGE III.

117. FISHERMAN AND THIEVING DOG. He is pursuing the dog (printed in gauffrage) over the bridge to rescue a red fish.

PLATE 4.

No. 37. Toyokuni II.
No. 156. Kuniyoshi.
No. 93. Kunisada.
No. 245. Yoshitora.

PLATE 5.

No. 195. Teisai. No. 200. Yeisen. No. 4. Kunimaru.

No. 190. Sadakuni.

HOKUSAI.

118. GAIFU KAISEI, KNOWN AS "RED FUJI." First impression in mellowed tone, showing a beautiful modulation of coloring.
"Red Fuji" is well known as the rarest print of the "36 Views of Fuji," even more difficult to secure than "Fuji in Lightning." The red mountain oxidized by time into a lovely tone melts into the green of the base, a remarkable effect secured by the use of fretted white clouds in the background.

119. AWOI-GA-OKA. From the Waterfall Series. First impression with the original seal.
One of the scarce prints of this series.

120. KIYOTAKI KWANNON. From the "Waterfall Series."
First impression with the original seal, in fine condition and of beautiful mellow tone, particularly admirable in the treatment of the distance on the left.

121. KIRIFURI FALL, NIKKO. Called the "Ribbon Cascade." First impression in nice color with the original seal, from the "Waterfall Series."

TOYOKUNI KUNISADA.

So-called on account of the "cartouche" signature used by him on these prints.

122. LADY LIGHTING AN ANDO. Good lines and coloring.

123. TRIPTYCH. THREE GIRLS ON AN OUTING. On the banks of a River over which is a flight of small birds. Mounted on gold paper which affords an excellent setting for the rich blacks and blues.

124. TRIPTYCH. FIREWORKS AT RYOGOKU BRIDGE. Two large boats with ladies in gay dresses pass near the bridge, where crowds watch the bursting rockets.

125. TWO LADIES WALKING: each carries a letter in her obi.

126. LADY ON THE BRIDGE; She looks over a very pretty water view, city and Mt. Fuji beyond.

127. TWO BEAUTIES PREPARING FOR THE DOLL'S FESTIVAL. One holds up a doll dressed as a famous courtesan; the two large lanterns give decorative effect to the print.

128. LADY WITH A LETTER: Her imagination pictures the disguised form of her lover to whom it is written.

129. LADY TRAVELLING BY NIGHT: She is just leaving her Kago with letter and package.

130. LADY PREPARING TO WRITE A LETTER; Her flowered robe is softly shaded and the background is printed in gauffrage.

131. LADY IN A VIOLET ROBE, standing by a lacquer Kimono rack; the background printed in gauffrage.

132. AN OIRAN WALKING AT NIGHT; her robes of bold pattern lit up by the lantern near which she stands under a blossoming Cherry Tree.

133. LADY AT THE WINDOW. Note the fine printing of her robes of black gauze in a diamond pattern.

134. AN OIRAN NEAR A RED LANTERN. Her purple robe tied with a crimson obi of rich pattern.

135. AN OIRAN STANDING NEAR A FENCE; her gorgeous robe in a Howo Bird pattern.

136. OIRAN ACCOMPANIED BY A KAMURO, walking at night near a large gnarled Cherry Tree.

137. OIRAN ON THE BANK OF A STREAM.

138. TWO LOVERS IN A DANCE; seen against a blue screen with clouds and blossoming Cherry Trees.

139. OIRAN STANDING BY A LACQUER SCREEN; incense burning in a blue jar and the entire background in gauffrage.

140. PARTLY NUDE LADY SEATED, manicuring her nails; the robe which has slipped from her shoulders patterned in crests of a delightful blue.

141. TEA CEREMONY ON THE VERANDAH. A lady seated, overlooking the River, Drum Bridge and Wistaria Bower.

142. AN OIRAN WALKING AT TWILIGHT; her robe of wave blue patterned in a white rabbit.

143. AN OIRAN WALKING AT TWILIGHT. Variation in color.

144. LADY SEATED; her robes of shaded pink and blue, the borders in gauffrage.

145. LADY SEATED ON A COUCH; opening a letter.

146. MOTHER AND SON. The little boy amuses himself with a Masque, as an actor.

TWO PRINTS SIGNED "KUNISADA GWA."

147. AN OIRAN AT NIGHT; her grey gown in a bold pattern of an angry tiger.

148. COURTESAN IN A BUTTERFLY ROBE. A print in the manner of Toyokuni of bold design and fresh coloring.

149. LADY STANDING PLAYING THE SAMISEN.

150. LADY PLAYING THE SAMISEN. Variation in color.

150a. GEISHA STANDING ON THE BALCONY, overlooking the River. Her pale blue gown tied with black.

KUNIYOSHI. 1800-1861.

Utagawa Kuniyoshi was one of the most famous and prolific of the pupils of the first Toyokuni; he was the son of a silk dyer and was early trained to color; some of his best work is found in his Battle pieces, which show amazing vigor and great power of imagination.

151. TRIPTYCH: NIGHT ATTACK BY THE RONINS. A noted and well known snow print showing a fierce night battle by the "47 Ronins."

152. TRIPTYCH. WAR SHIP IN A STORM AT SEA. The angry greenish waves whipped into froth and mounting high almost submerge the great red and black ship on whose billowing white sail is seen a monster Kiri Crest in red. Mounted on a gold mat.
A superb impression, well and clearly printed, showing Kuniyoshi's deserved reputation as a Master of motion and color.

153. TRIPTYCH. LATE SNOW WITH THREE GIRLS. An old plum tree extends across the print, its buds showing a faint color almost obscured by a fall of snow; near it are younger Cherry Trees caught by the storm in full blossom; the merry girls, one carrying a blue and yellow umbrella, hold up their softly colored robes as they cross the scene. Mounted on a gold mat.

154. LADY ESCAPING IN A BOAT. TRIPTYCH, gold mount.
A well known triptych, noted for the rich blue and black of the robe of the lady.

155. WARRIORS' COMBAT ON THE SHORE. A large boat is drawn up to left, and a frightened girl starts to climb the rocks.

156. BLUE PRINT. GIRL IN THE WIND. She has dropped her papers and staff in the effort to catch her hat which is sailing in the air.
Fresh and brilliant impression, the cool clear blues showing Kuniyoshi at his best, the lines are sharp and the background clean and unsoiled.
(See Plate No. 4.)

157. SURIMONO. Woman smoking seated near a Brazier, beautiful printing of silver over the color.

158. HUMOROUS PORTRAITS OF EIGHT MEN, printed on one sheet, a Merchant, Bird Catcher, Fortune Teller, etc. Rare subject.

159. GIRL WATCHING A FLIGHT OF BUTTERFLIES, interrupted in her dressing; with mirror case, blue bowl and other toilet articles around her.

160. LADY IN RICH DANCING COSTUME, with a boy attendant who carries a large unfolding fan.

161. A LADY SEATED. She is just preparing her lunch.

162. LADY LAYING OUT A DANCING COSTUME; she holds the tall black and red hat in her hand.

163. LADY PLAYING A GAME ON A YELLOW BOARD, her long robe of velvety black.

164. A LADY PREPARING TO RAISE A YELLOW UMBRELLA.

165. A LADY FEEDING BIRDS. Soft pastel and ecru shades.

166. AN OIRAN LEANING ON A FENCE; A night in Spring in Cherry Blossom time.

167. LADY AND CHILD ON A BALCONY IN SPRING; young trees are in blossom and bud, with a water view beyond.

168. LADY WATCHING HER KITTEN, who is trying to pull a letter from its head.

169. TWO CHILDREN PLAYING WITH THE BABY; their robes of hawthorn and morning glory blue, the faces tinted. On a yellow ground.

170. OIRAN ADMIRING SNOWY PINES. She is standing on a carved balcony lit with orange lanterns.

171. LADY HOLDING A BOW, her Samisen on the floor beside her.

172. LADY CARRYING A LIGHTED LANTERN.

173. LADY IN A FLOWER DANCE; boughs of pink Cherry Blossoms hang over her head.

174. LADY PLANNING HER MORNING'S WORK; the face tinted (unusual).

TORII KIYOMITSU. 1735-1785.

175. NAKAMURA MATSUYE AS ONONO KOMACHI, the beautiful Poet of Japan. Hosoye form.

Beni-ye in collector's condition, with characteristic use of olive green in a composition of exceptional grace. A Superb Example of the Accepted Master of Three Color Printing.

176. BANDO HIKASABURO AS A YOUNG SAMURAI, standing under a pendant Willow near a Tea-House Lantern. Hosoye form.

Very beautiful impression in a slightly mellowed beni-ye.

SHUNSHO.

177. SUKEROKU IN A FINE BLACK COAT. Holding an open umbrella. Hosoye, with yellow foreground.
Fresh and brilliant impression in the form of print in which the artist excelled.

REKISENTEI YEIRI.

178. A COURTESAN AND HER LOVER NEAR A SCREEN. She holds a Summer coat of black gauze for his inspection. A beautiful print of Koban or square form from the "Six Tamagawa Series."

UNKI.

A rare artist of the color print.

179. NI-O, the Guardian of the Temple. Large upright Surimono in a pleasing color combination of pink and grey.

KAKEMONO PAINTINGS.

Painted on silk, mounted on fine old brocades of rich coloring.

180. FUJI LANDSCAPE. Painting by Hokkio Chikamine. Signed. Not too large, and slightly stained.

181. STORK IN FLIGHT AT SUNRISE. Very fine example by Kano Chikanobu, with the seal of Jyosen. Signed.

182. SUZUME PLAYING BY THE THATCHED CHICKEN HOUSE. Very pretty painting of Birds. With the seal of I—I—Yuki.

183. MOON AND PLUM. Zeshin School painting and a very pleasing example.

184. PAINTING OF MONKEYS BY SOSEN. Noted for his paintings of animals, particularly of monkeys, in which he excelled. Signed.

185. PENDANT WILLOW AND CRESCENT MOON. A well drawn and painted monochrome by Kisui, of the Shijo School. Signed.

SADAHIDE. About 1849.

Pupil of Kunisada, whose work is generally good.

186. HOUSE IN THE YOSHIWARA WITH THREE COURTESANS: Winter.
Triptych, in which pink and the paler shades predominate, with a good black in the obi, screen borders, etc.

187. MAID PREPARING THE LOOM. A very interesting illustration of Domestic Occupations.
(See Plate No. 3.)

188. KNEELING GIRL ORNAMENTING A LARGE LANTERN.

SADAKAGE.

One of the best pupils of Kunisada at Osaka.

189. LADY CUTTING A BRANCH OF PLUM BLOSSOMS.

SADAKUNI.

"Succeeding as the Second Generation of Toyokuni."

190. LADY WALKING WITH A CHILD. Graceful example of good coloring.

SCARCE PRINT, signed "Sadakuni, succeeding as the second generation of Toyokuni," which is most unusual.

(See Plate No. 5.)

SADATORA.

One of the best known of the Osaka School.

191. THE REFLECTION. Mother leaning to show the baby their faces reflected in a large tub of water. Unusual composition.

192. MAID IN BLUE LEAVING THE TEMPLE. She wears a gown flowered in deep blue Morning Glories and is just passing the large bluish grey standard of the Torii. A very pretty print.

193. MOTHER AND LITTLE SON; they are playing New Year's Games; note the character printing on her rich black obi.

SADAYOSHI.

An artist of the Osaka School.

194. MAN AND WOMAN on the bank of a river. Near a post which in addition to the signature has the date, "Tempo 13th."

Dated prints are very rare.

TEISAI.

195. LADY IN A LONG GREEN GOWN; seen against a fan-shaped panel showing water view and Fuji in fine blue and grey.

(See Plate No. 5.)

TUSKIMARO OR KIKUMARO I.

Pupil of Utamaro.

196. GROUP OF FIVE LADIES CARRYING FLOWERS; a charming composition. Broadsheet.

The first one stooping slightly carries a great branch of pink peonies; the one behind japonicas, and so on, forming a lovely procession in their robes of pink, ecru, violet, and black.

(See Frontispiece.)

UNSIGNED PRINT.

197. TWO GIRLS ATTENDED WATCHING FIREWORKS; the bridge in the distance across a gay river scene; and an Oiran in grey and blue (2 pcs.).

198. YEDO BELLES AT NIGHT, standing near a white Cherry Tree by a red lantern. Companion pieces (2).

199. YEDO BELLE. Similar print but the fence and lanterns are not like, and the cherry blossoms are blue, with companion print (2 pcs.).

YEISEN. 1791-1848.

Yeizan's best pupil, of great ability, celebrated in Japan for his lanscapes, but in France for his prints of women.

200. DIPTYCH. Two Geisha Girls in the wind near an old Cherry Tree, in full blossom.
A CHARMING EXAMPLE; their robes of rich blue and velvety black shaded into flowered borders; the entire tree is shown, the greyish blue of the trunk throwing into relief the rosy clusters of the cherry blossoms. Mounted on a gold mat which brings out the color harmony.
(See Plate No. 5.)

201. A SYMPHONY IN GREEN AND PINK. A young girl stands hesitating beside a Teahouse.
A very fine clear printing in brilliant coloring.

202. AN OIRAN LOOKING OVER HER SHOULDER.

203. A DREAMING GEISHA. She dreams of the Palace of the Sea rising from the mirage of the Clam Shells.

204. A GEISHA GIRL RESTING ON A COUCH.

205. GIRL ON A BOAT. Very good rendering of the mounting waves in the distance.

206. A MAID IN GREEN AT HER LUNCH; her Samisen at her side. Well printed impression and good registration.

207. A PRETTY GIRL IN BLACK. A charming composition; she is passing a large old Cherry Tree near a bamboo fence where yellow flowering shrubs grow.

208. GIRL WITH SAMISEN BOX. She has stopped under pendant Cherry boughs to adjust a hairpin; the pale green of her flowing robe set off by the rich black of the Samisen case.
Very fresh and clear printing.

209. AN OIRAN IN GALA ROBES. Standing near a large blue and black lantern under a white Cherry Tree.

210. TALL AND SLENDER LADY, in a Cherry colored and black robe, standing near a pile of cushions.

211. MAID WALKING ON THE SHORE, beyond the shipping in the harbor rises Mt. Fuji, white with grey shadows.

212. LADY STANDING WITH HER LETTERS, which she is about to place in a despatch box at her side.

213. AN OIRAN ON PARADE; her green and purple robes are decorated with sake cups floating on a stream.

214. LADY NEAR A CASTLE. She wears a short dress tied with a black obi, and is seen against mountains rising steeply in the background in the many deep tints of autumn. Composition and coloring are most attractive.

215. AN OIRAN SEATED ON AN ENGAWA; her lacquer box with tobacco, etc., at her side.

216. LADY READY TO PAY NEW YEAR'S CALLS.

217. LADY EXAMINING SILK PATTERNS; her blue robe tied with an obi lined with velvety black.

218. LADY DESCENDING THE STAIRS. Her black robe is adorned with Maple leaves.

219. AN OIRAN IN BLUE, ready for walking in winter; she stands near a brazier in a lacquered stand.

220. AN OIRAN WITH HER SHINZO, who is stooping to arrange the folds of her Ceremonial Robe; they stand near a large candle on a yellow stand.

221. LADY STANDING NEAR AN ANDO; she holds a letter and is passing a large screen.
The composition and coloring are most attractive.

222. A BEAUTY SEATED READING: the brazier shows a few red coals; it is set in a stand of black lacquer.

223. AN OIRAN SMOKING: Very rich coloring in her spreading robes.

224. A COURTESAN SEATED PAINTING A PICTURE. Her robe of green bordered in and patterned in Wild Birds in black.

225. A LADY WITH A LETTER. She is seated, leaning on her elbow absorbed in the letter which she unrolls before an Ando of black lacquer; her flowing lavender and green robes enhanced with cherry color.

226. AN OIRAN SEATED PLAYING THE SAMISEN. Her soft ecru robes are patterned in bats in a rich black and (faded) red; she is seated near a rack on which hangs a black kimono patterned in bamboo.
Unusually harmonious in color.

227. AN OIRAN WITH HER PIPE. She is standing near a miniature model of Red Fuji.

228. LADY GOING TO THE BATH. She has just left her couch, her only garment a robe of black higata slipping from the shoulders; a good note of color is introduced in the blue towel, reflected in the mirror of her dressing table.
Remarkable printing of flesh seen through the gauze.

229. AN OIRAN GOING TO A TEA HOUSE. It is night, and as she nears the building the shadows of the Geisha appear on the shoji.

PLATE 6.

No. 243. Yeizan.
No. 233. Yeizan.

No. 238. Yeizan.
No. 241. Yeizan.

230. MAID IN BLUE WITH A FISH. A towel over her shoulder and the large blue fish swung by the tail at her side.

231. YOUNG GIRL IN THE WIND. A pretty print. She gathers up her flying robes, trying to protect her hair with the other arm. The gauffrage is quite remarkable.

232. LADY SEATED READING AND SMOKING. Very soft in color, particularly in the Tabakobon and bowls and the pipe.

YEIZAN. Work from 1810.
Whose best prints have a distinctive charm.

233. A LADY SEATED WRITING.
An example of Yeizan at his best, note the grace of the long lines, the delicate shading of the violet robe with its border of cherry blossoms in gauffrage, and the subtle use of black in her smooth dark hair repeated in the borders of her robe.
A Fine Example in Fine Condition.
(See Plate No. 6.)

234. BEAUTY WITH A LETTER; holding the many folds of her checkered robes under a black obi, she holds the letter in the other hand.

235. AN OIRAN WALKING IN CHERRY SEASON. Her voluminous robes of pink over flowered black.

236. A BEAUTY ADMIRING A FLOWER ARRANGEMENT. Her blue robe patterned in flying swallows; she is seated just under the woven basket which holds a stalk of narcissus.

237. TWO LADIES COMPARING SILKS FOR DRESSES.

238. A BEAUTIFUL COURTESAN, pulling on a higata robe patterned in storks; note the Greek look of the folds of the under-robe and the skilful use of black in the obi (lower corners stained).
(See Plate No. 6.)

239. POETESS WITH AN OPEN FAN; early Fall shown by the changing maple boughs above her head, her long hair tied with loops of lavender ribbon.

240. LADY SENDING A LETTER, which she draws from the fold of the obi which ties her soft blue cherry flowered robe.
A fresh, clear printing, the charm of the color accentuated by the flowered panel and the fan to the right.

241. TWO LADIES: They amuse themselves with Butterflies on a thread, the robe of the kneeling girl in golden brown of unusual shade, bordered with cherry color.
(See Plate No. 6.)

242. TWO LADIES DRESSING. Rich soft colors brightened by the cherry obi which is being folded for return to the box in front of which one lady is seated.

YEIZAN. Work from 1810—Continued.

243. COURTESAN TYING HER OBI, over a trailing robe of flowered violet.

(See Plate No. 6.)

YOSHISADA.

244. AN OIRAN KEEPING A NIGHT APPOINTMENT. She stands on a balcony near a Cherry Tree, the blossoms showing a faint pink against the grey of night.

YOSHITORA.

245. TALL GIRL IN A BLUE GOWN; she holds a fan with view of Fuji; the blue of her robe of the best period of this artist, often mentioned as having greatly influenced Whistler in his art.

(See Plate No. 4.)

UTAMARO. 1754-1806.

Great Master of Ukiyo Painting.

246. COURTESAN SEATED WRITING A LETTER.

Her dress of fan pattern in shades of rose and unfaded violet; the latter is quite difficult to procure in an acceptable example as the above. A few wormholes repaired.

(See Frontispiece.)

KUNISADA.

247. LADY PULLING ON A PURPLE KIMONO; beyond a large lantern and view of mountains.

HOKUSAI.

248. PONTOON BRIDGE AT SANO. From the "Famous Bridge Series."

First Impression, and in excellent condition.

249. PRINT FROM THE "HUNDRED POEMS." Onono Komachi, a rural scene, showing Farm House and Cherry Blossoms. Fine printing and preservation.

HIROSHIGE.

Seven of the great landscapes of this artist.

250. TSUTEN BRIDGE. From the Kyoto Meisho.

First impression of this beautiful "Maple Bridge over a Valley."

251. MISHIMA STATION IN THE MISTS OF DAWN. Fine impression of this famous print, which is considered the most poetic rendering of early morning mist in Japanese art.

252. RAIN AT SHONO. From the Tokaido set, showing a fine impression in graduated tones before the lettering was removed from the umbrella.

"Perhaps the most famous is 'Rainy Day at Shono,' in which travellers, protected by native rain-coats of grass, are toiling up a mountain pass."—*E. F. Strange.*

253. NUMADZU STATION. From the Tokaido set.* Moon rising over the sleeping village, the weary travellers approaching their resting place. Fine condition.

254. FUJIYEDA. Print from the Marusei Tokaido set, showing Night Rain on the Public Highway.

FROM A VERY RARE SET PUBLISHED BY MARUSEI. a Nocturne of high quality.

255. LANDSCAPE FROM THE KISOKAIDO. A Yeisen print of Kutsukake Station. The driver of an Ox-Cart overtaken by a rainstorm, with the rain coming down in sheets.

First impression with the artist's signature of this rare and picturesque rain print. "The Kisokaido Series," in which Hiroshige and Yeisen joined is most desirable, and the Yeisen prints of the series particularly so.

256. RARE PRINT FROM THE SUMIDA HAKKEI. Makurabashi in night rain. Upright series.

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